

Pacino's role as cop sure to garner Oscar

There's something evasively bothersome about *Serpico*, the new film taken from Peter Maas' bestseller about a New York cop who exposed a vast network of big city police corruption.

The movie was supposed to be an explosive indictment of the system. But the story is nearly three years old now, and although the film is a hit, it has created little controversy.

The film and its director, Sidney Lumet, have taken care not to show the corrupted police as stereotyped, brutal bastards. Secretly palming bribes was an accepted habit in an organization where "no one can trust a cop who don't take money."

Serpico's plot is not action oriented; it is a string of examples showing what a man like *Serpico* is up against. Too often, the result is a dry and sometimes confusing story of precinct do's and don'ts. What we do have, though, is Al Pacino in the title role, and there is nothing bad that can be said of his performance.

The movie wastes no time in grabbing our

sympathies and lining them up with *Serpico*. It begins with a look ahead to the film's ending. *Serpico* has been shot after fellow narcotics agents fail to help him during a heroin raid. A police chief stands crying over him, soppy music plays in the background, and

greg lukow
key grip

we spend the rest of the movie wondering "Is this where he gets shot?"

Starting with a clean shaven Pacino at police school graduation, the movie jumps roughly through various episodes of *Serpico's* career. At first, he is content to turn his head in uncomfortable amazement when he sees brutality or bribery. But as his facial hair grows, so does his involvement in police

politics.

Ultimately, he goes beyond refusing to take illegal money. He informs on his superiors to the mayor's office and to the *New York Times*.

Pacino's acting has been rivaled only by Marlon Brando's performance in *Last Tango in Paris* during the past year. He's sure to get an Oscar.

He is lovable but complex, especially late in the movie when pressures make him hypersensitive and even self-pitying.

Pacino is so good that he emphasizes another of the film's shortcomings: what kind of background and motivations create a man like *Serpico*? He certainly wasn't the only honest cop in New York City, and one wonders if he was really that different from everyone else.

Serpico falls short, even if only slightly. If there are some movies that are exciting because they turn out to be more than expected, *Serpico* is a very good movie that is somewhat disappointing, because it is not all it should have been.

half frames

Monday

Adam's Rib. CBS Late Movie, 10:30 p.m. Perhaps the greatest of the Katherine Hepburn-Spencer Tracy films, this classic is a spirited comedy that finds the pair as lawyers on opposite sides in the court room.

Tuesday-Thursday

Death of a Cyclist, Sheldon Gallery auditorium, 7 and 9 p.m., admission by season foreign film ticket. This 1955 film by Spanish director Juan Bardem tells of the reactions of two lovers who

accidentally kill a lone cyclist.

Wednesday

King Lear, ETV, 7:30 p.m. Black actor James Earl Jones stars in the title role of Shakespeare's moving tragedy.

Thursday

L'Amour, Hollywood & Vine Theatres, through Feb. 27. This is the last in the theater's Andy Warhol series. It is his most recent film, about a group of young swingers having a wild fling amid Paris night life.

Alexander Nevsky, ETV, 8 p.m. Russian director Sergei Eisenstein's

battle epic of Teutonic knights. Made in 1938, the film parallels the Nazi threat to the Soviet Union at the time. It is climaxed by the now-famous battle on the ice-covered lake.

Friday

Day For Night, Plaza IV theaters. Francois Truffaut's latest film and one of the best of the year. The fulfillment of Truffaut's ambition to make a film about movie making.

Friday and Saturday.

Up the Sandbox, Henzlik Hall

auditorium, 7 and 9 p.m. Barbra Streisand stars in this film downer about women's liberation and the housewife.

Blonde Venus and Saga of Anatahan, Sheldon Gallery auditorium, 3, 7, and 9 p.m., admission \$1.25. Both directed by Josef von Sternberg. *Blonde Venus* (1932) stars Marlene Dietrich as a woman on the run and features her famous "Hot Voodoo" scene. *Saga of Anatahan* (1953) was filmed in Japan and finds Sternberg, in one of his last films, away from the commercial limits of Hollywood.



A series of etchings by Peter Milton are on display now through March 10 at Sheldon Art Gallery.

Dixon, King blues on stage at Pershing

By Meg Greene

Blues—at its finest—will be on stage Tuesday night at Pershing Auditorium with Willie Dixon and Freddie King.

Willie Dixon, guitarist, has been called the bluesman's bluesman. With his songs alone, a small hit parade could be compiled. Many of his songs have been used by other "white" bluesmen (Eric Clapton among them) and many rock groups.


Some of Dixon's more popular songs, "Back Door Man" and "Bring it on Home," have been recorded by these groups and have enjoyed a new popularity among rock fans.

Freddie King, also a guitarist, has been acknowledged as King of the Blues. Like Dixon, he has achieved a new popularity among rock and blues fans. His influence came from B. B. King and T-Bone Walker and it developed in Chicago bars. His career ended in 1965, but shortly after, a blues revival occurred in Europe, and King began recording again. Currently he is recording on Leon Russell's Shelter Records.

Also on hand will be the Megatonnes, a Lincoln rhythm and blues band.

The concert is Fillmore-style and begins at 8 p.m.

monday, february 18, 1974



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PLAYING SOCCER
Ron Wheeler
T-Th 6:30 Sun 2 pm, Feb. 24
Fieldhouse & Stadium
People interested in soccer can be exposed to the drills and playing procedures. We'll be attending the UNI Soccer Club's practice sessions and working with them.

5 STRING BANJO
Jon Bean
7 pm, Feb. 22
Abel Hall—North Lounge
For beginners or virtuoso. Group will explore various picking styles (frailing, 3 finger blue grass, etc.) and tunings. Workshop format. Beginners who feel they need a text should obtain a copy of "How to play the 5 string banjo" by Pete Seeger.

INPUT/OUTPUT
John Schurz
1 pm Sun, Feb. 24
Union

Group research project and information exchange—open to suggestions for readings. Would like to explore the concept of group mind and touch on some science fiction. John Lilly's work, Stephen Gaskin's books, *Ringolevio* by Emmett Grogan, some rock & roll, some math & physics, some clinical & cognitive psychology & divination methods—a free horoscope to anyone who shows. Dedicated to the proposition that if you really know something you should be able to teach it.

IF YOU THINK CHARLIE THONE IS THE BEST NEBRASKA CAN DO, THINK AGAIN...
Mary Kris Jensen
8 pm Thurs. Feb. 21
Union (place to be posted)
In 1971, our so-called "independent" congressman voted more consistently with Nixon (74%) than even thysupposedly conservative Dave Martin (Nebr. 3rd District, 70%). Hess Dyas, Charlie Thone's democratic opponent, has never supported Richard Nixon. Hess will be at this first class meeting to explain his campaign and ask your help.